CHOKE

INTERVIEWS WITH

IN DECLINE
(LANCASTER HARDCORE)

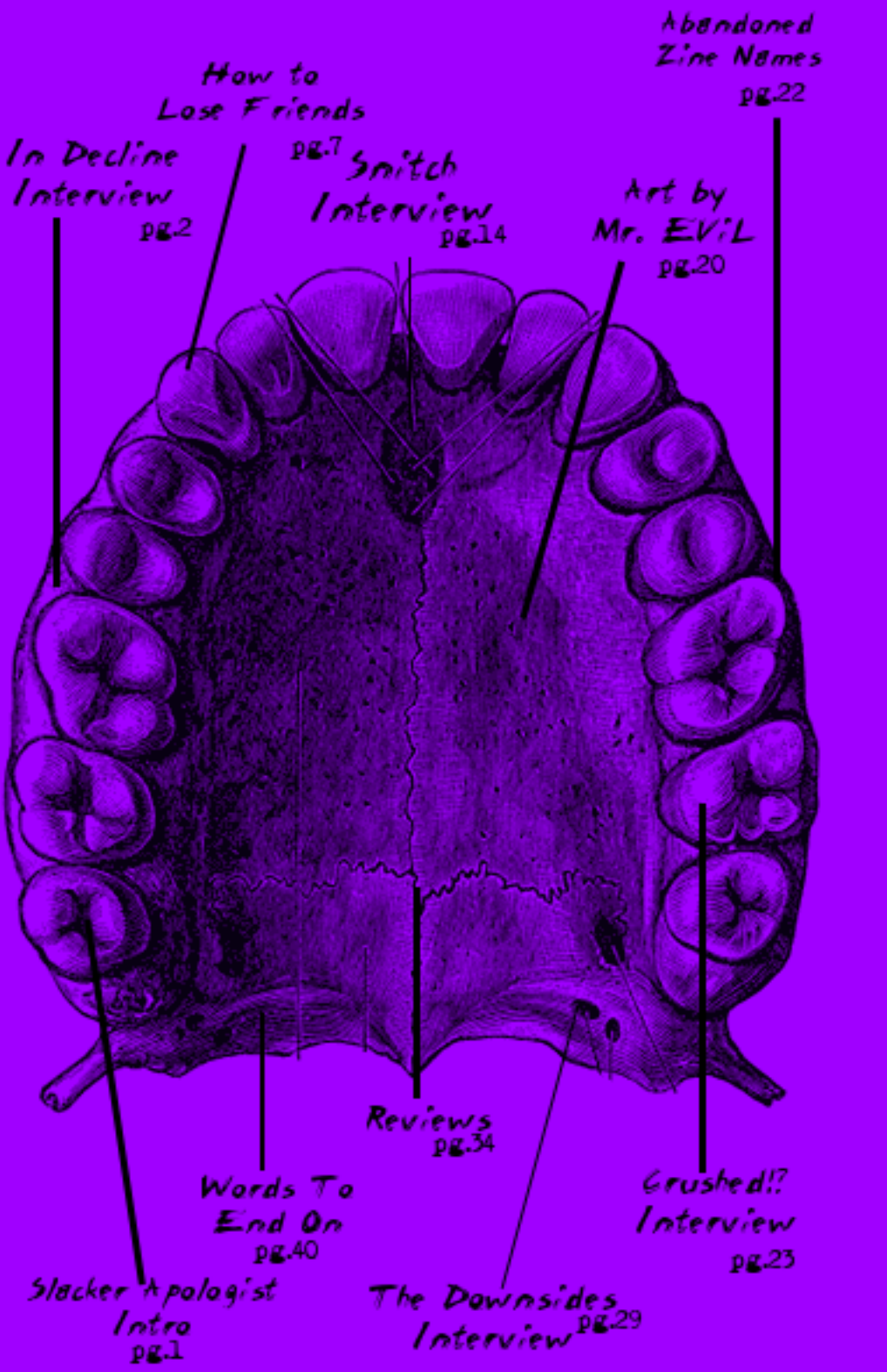
SNITCH
(PALMDALE GRIND)

THE DOWNSIDES
(LANCASTER PUNK)

CRUSHED!?
(NM POST-HARDCORE)

JULY 2019

ISSUE TWO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BELIEVE ME, I'M JUST AS SURPRISED AS YOU

that this issue somehow escaped the hell that it's developement spawned from. I know it's a huge cliche for zine's that came out late to start out with an apology for doing so, but good god does this one really need it.

Anyways, I do want to bring this up: Although this may or may not (but mostly may) come across as the writings of some shitty, snarky dick living in his mom's house, I do want you all to know that I am eternally grateful for everyone who has ever showed interest or support for the last issue. I've not only met lots of people in my local area because of it, but I've even met some fellow zinesters from around the country too. Hell, the last issue was even reviewed by Razorcake and Punk Bird.

I want to give many thanks to Mike Z, Mr. Evil for the art contributions, Razorcake, Punk Bird, The Austin Zine Library for stocking issue one, The Wonderful Word Wizard, Viral Disease for including my ad, SiGE, Cole from The Downsides for all the clout, Vice (the minizine, not the lame ass website), Voodoo Vinyl, and all my friends and family for putting up with my shit still.

I also, of course, want to thank all the bands who gave me the time of day to interview them: In Decline, Snitch, The Downsides, and Crushed!?

As a great band once said, "love your friends, die laughing." This still applies if you have none.

-S.O.S.

IN DECLINE

If you're even familiar with AVHC at all, then there's no need to make an introduction for In Decline as the sheer amount of shows they do within the area, added with the fact that their members have been involved with countless local projects, essentially confirms their high relevance within the scene. I've seen them a couple of times already myself, and everytime I can't help but notice the sheer amount of street cred they possess just by the kind of bands whose merch they rep: Converge, Dropdead, Tragedy, you name it. Funny thing is, you can hear bits of crust, metalcore, and even powerviolence in their mosh-inducing style. When I saw them at Voodoo Vinyl's last show (or at least what they want you to believe is the last one for the rest of time) I manage to bug them enough to let me ask them questions afterwards, and as always I will express my appreciation of them doing so. Thank you.

Seeing how you guys as individuals and as a collective have been involved with the AV scene for quite some time (having served in bands like This Place Is A Zoo and Post-Nothing), I suppose the first question I should ask is how did In Decline come together?

Charley. Well 3/4th of the band is actually from **Life For A Life**, and I was originally just from **This Place Is A Zoo**. These guys are just old friends, man, we just came together and decided to do a new project and combine the two.

Brannan. Cole (currently in **The Downsides** who was with us during the interview) used to of been in Life For A Life, too.

Cole. Fuck yeah.

(At this point, one of my millions of fans walked up to me during the interview and asked for a copy of COAL #1. We all promptly told him to fuck off.)

Based off your experiences with being involved with the AV scene, how would you guys say that it evolved over the past decade or so?

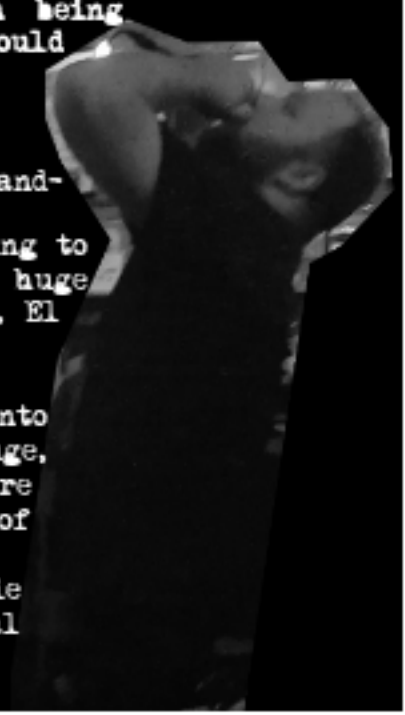
Brannan. It's like a steady up-and-down, really.

Charley. When I first started going to shows, fucking punk and ska was huge out here. Cedar Center, El Dorado, El Rodeo way out there...

Brannan. Leftover Crack...

Charley. Yeah, then it evolved into deathcore and hardcore being huge, and now it seems like there's more younger kids going to shows. Lots of mixed genres too.

Brannan. There's a lot of indie bands, but they all listen to metal so it's sick.



Charley. It's cool because there will be indie bands playing with punk and metal bands and it's all mixed together. It's fucking beautiful.

Me. Very open minded, you'd say?

Charley. Exactly. Everyone fucks with everyone. It's definitely improved, I'd say, there used to of been a lot of shitheads...

(Speaking of, another one of me fanboys came in to ask for a copy of the zine)

Brannan. No more interruptions, go home. Fuck!

The Poor Bastard. I'm sorry, God... This zine's more important than your shitty band This Place Is A Zoo Part 2. *(Editor's Note. This guy knows what's up.)*

Charley. Man, whatever, he can name it whatever he wants.

Here's a funny story. A while back I bumped into this guy in a parking lot who had an In Decline sticker on his car window. When I asked him about it, he said that his son played in them. That got me thinking, how has the rest of your families been when it comes to the band?

Joe. My mom has like 2 In Decline shirts.

Charley. My mom isn't about the music, but she just supports me. She's constantly buying shirts to ship out to relatives. It's a beautiful thing.

Joe. I remember when we were doing that Life For A Life show and Brannan's mom was there and was so proud. She came up to us and was like "You guys are so good awww." Brannan's mom is so sick.

Brannan. "You fuckin' shred bro."

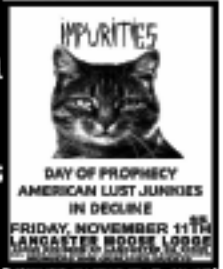
Joe. "You guys rock my socks." That was funny, man.

You guys are known for doing shows all the time, so of all the venues you've been to, which would be your favorites?

Joe: Can we say ones we never played too?
Me: No.
Joe (disappointed): Well, I liked playing at Chain Reaction. The Hi-Hat is also fun.
Charley: I think the Hi-Hat is my favorite honestly because of that green room. We got vegetable spread and a fridge full of beers. They even tried to pay us, but there was a touring band so we we're like "nah just give it to them".
Brannan: Yeah when we played with Comrades.
Charley: They tried to have us sign this W-4 or some shit and we were like "nah".
Me: I was gonna say "how humble of you", and then you brought that up...
Joe: Yeah, we don't like to be on file.
Charley: We try to stay off-the-grid. Man, 924 Gilman was sick too.
Brannan: What was that one town in Oregon, with the dive bar? That was a great show...
Charley: That was Salem, Oregon. That show was dope. Union was good, too.
Joe: Nah.
Brannan: Heck no.
Charley: The venue was cool though, and Daniel's the company man.

Before I leave, like to give any last shout outs or disses?

Brannan: Those posers in Unsane, fuck them.
Charley: Bro but they were in Tony Hawk's Pro Skater 1, though!
Joe: Here's the story. It was Brannan's birthday and we did the show with Unsane at Union, and we got in our car to head out after the show which was right next to Unsane's van. They had like a 36-pack of beer



in there so Brannan rolled down the window and was like "Hey guys it's my birthday, can I have one?" and they were like "We don't have any..." so he called them posers as we drove off.

Me. Damn, I'm gonna burn all my Unsane CDs at home. *(Editor's Note. I only have their self-titled but that goes for like $30+ online used so I changed my mind)*

Joe. Make me a copy... That's what you meant by "burn", right?

Charley. Shouts out to **MacReady**, that local synthwave band. Those dudes are **bitches** and their music has no bass in it. Make sure you put my exact words.

Joe. But a band we do like is **Baptists** from Canada. If SeeYouSpaceCowboy is just diet-Daughters, then In Decline is just diet-Baptists

Brannan. But enough about us, what about you? What drives you to ask questions like these in the cold?

Me. Shout outs to my Mom for making me breakfast and my Dad for buying me a CD the other day, and shout outs to my Grandmama and my brothers and my dogs and my cats. Also shout outs to Voodoo Vinyl for being the realist and the guys at Three 6 Mafia - They make phat ass beats! And shoutouts to JJ for never coming to these things, you poser!

In Decline is lonely, why don't you give them a call?

in-decline.bandcamp.com
facebook.com/inxdecline
inxdecline@gmail.com
Instagram @inxdecline

Warning! it is not recommended to follow anything in this section if you plan on not making yourself miserable for the rest of all time.

HOW TO LOSE FRIENDS AND BRUSH-OFF PEOPLE

or; the three habits of highly shitty teens

If I ever learned anything about myself when looking back upon the mandatory boredom of having to go to High School, it would be two things. I don't give a shit about engineering, and those advice books that they made you read during the study hall periods were lame as hell. You know the ones. Shit like *The Habits of Highly Effect Teens*, with the goofy ass comics and equally corny promo posters that they hung up around the cafeteria. Not to diss the point of them, of course, the guys who do those things (probably) have their hearts in the right places, it's just that when it came to me and my small group of douchy nerd friends, that shit was the optimal target to be the butt of our jokes. That, and middle schoolers, the little assholes. Anyways, being the loser I was back in the day, I always envisioned my own idea of an advice book for teenagers, it's just that it would not see the light of day until I reached my usual epidemic of "How am I gonna pad out this new issue?" For the sake of your own happiness, I would hope you don't take any of the following seriously. If you are in High School still, sucks to be you.

If anyone asks, this section is a piece of satire and nothing more than that, so if your mom reads this she shouldn't get on yo ass.

AN INTRODUCTION (or;whyshouldI bother with this instead of doing something fun like jumping onto moving subways, convincing others to have sex with me, or getting into arguments on the internet over cartoons?)

The purpose of this manuel instructing you on how to live by your own terms is rather simple. Getting other people off your back. Perhaps you've found yourself within a social circle of assholes and want out, or perhaps you're the asshole who wants everyone else out. Whatever the case may be, the following guide in antisocial misanthropy is aimed at gaining you the bittersweet relief of "friendship".

Keep in mind, in order to air out what you deem to be the shitty teens which consume your breathing air, you must first become a shitty teen yourself. Essentially, bad people tend to obtain and maintain three habits to varying degrees.

(one) *1) They're distant and uninterested in those around them*

(two) *2) They're mean and shitty with those who attempt contact with them*

(three) *3) They're able to continue their shitty behavior without getting in much trouble at all*

These sociopathic qualities will be explained in greater detail, however in order to properly understand and perform these, one must deteriorate themselves to this state of douchedom.

PREPARATION (or; how to become your average reddit user)

To lose faith in those who hold some for you is to lose faith in humanity, and luckily thanks to the internet finding ways to do so has never been easier before! You could become a communist, and slowly degrade into a state of never ending despair once you realize just how miserable Western society is. Or you could just listen to that one Peter Sotos album on repeat every night before you go to bed, as that never fails to make an individual want to leave society and live in the woods,

Whatever method you use, always remember that the point is that you want to feel like shit so much that you want to make others feel like shit, but in a way that you could convince yourself is righteous with the right mental gymnastics. For example: "The world fucking sucks and is horrible, therefore I shall take it upon myself to punish those I deem to be prompting this misery." In other words, you have to act like your typical Christian Conservative. Once you've achieved this mental nonachievement, you can officially begin your reign of terror and practice out the three deadly habits.

THE THREE HABITS OF HIGHLY SHITTY TEENS

(or; how to embrace douchebaggetry)

number one

DISTANCE

Aggression by means of passivity is a good first step into telling someone to fuck off, and sometimes is able to make one do so completely like a single, fatal swoop. This especially works well by means of technological communication. If you message someone on social media and they don't respond, yet you can clearly see that someone liking and commenting on other people's posts, you're going to feel down because of it.

Perhaps even worse is if that person were to respond to you with a lack of interest. It does not matter how high your spirits could be, if you sent them this glowing message about how great your day was and how you got to do this and that and all their response consisted was a "cool", your going to feel cold no matter what.

Keep this cold shoulder up, and sooner or later the friendly prick who just wants to know how you're doing is going to leave you alone for good. You can attempt to recreate these methods in face-to-face contact as well, although it's a bit harder to translate in many instances. It's easy to pull this crap on, say, the guy sitting next to you in class who wants to know what's todays date is. Just keep looking forward and pretend silence surrounds you. It's not so easy to pull this on, say,

someone you've already established as a friend who wants to converse with you. That's when you lash out.

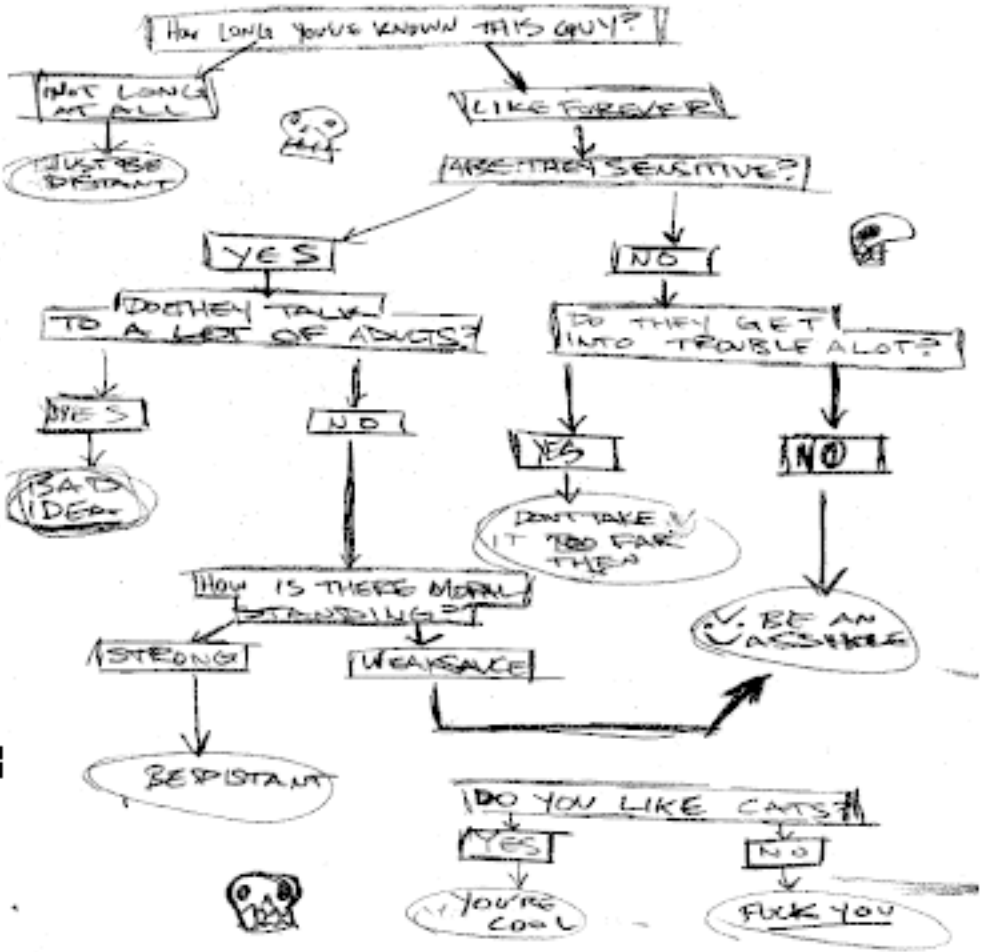
So you're trying to mind your own business, listening to whatever album Pitchfork deemed acceptable by rating it something higher than just a 7.4, and then this jerk you mistakenly selected to be your "pal" decides to take his stupid, optimistic smile down your way to talk to you. Who the fuck does this guy think he is? Motherfucking Mr. Rogers?

A simple "dude, fuck off" and complementary dirty look should suffice in most situations, but other times you'll be forced to bring out the big guns. Sometimes taking things personally could give you desired results. Does this guy often vent about how frustrating it is to be around his family all day? Next time he comes up to you, just say something to the effect of:

That holds potential to sting depending on how you word it. Depending on the type of humor you and your social group is known for, your tone of voice could make that come across as a legitimate request or a goofy jab made with some sort of taste. The roll of the eyes and a light sigh could suggest the former, just make sure you don't over-do it so as to not suggest exaggeration or silliness. If you're in a group of people and you want to shit on one person specifically, a good idea is to start a conversation with someone close by while your target is trying to speak with you. In this instance, humor is something you want to suggest in order to disguise your assholitude, so as to not have too much suspicion on you.

Now, a key thing to keep in mind is to always know who you're trying to brush-off and hurt, as if you upset the wrong guy in the wrong way, you're probably going to unleash a (well-deserved) pandora's box of whoop-ass. Looking at the illustration below should tell you everything you would need to know in this regard.

clear and present danger clear and present danger clear and present danger



everyone in it can observe you around those you don't want to be with, as these bystanders could easily be the kind to go out of the way to call out bullshit when they see it. You know, jerks. In fact, to really be sure that you'd be on the safe side, you could actually try to hold down a good, normal conversation with others in order to avoid suspicion. Though, if you're actually taking any of these words seriously and jotting down notes, I doubt you'd know how.

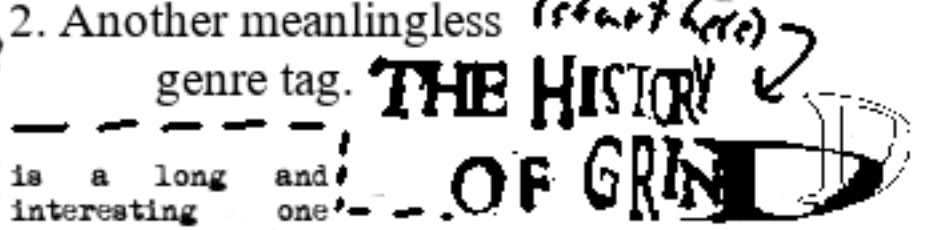
or; let's just cut the crap already and end this before someone accuses me of being some serial killer's inspiration

WORDS TO END ON

Presto! You've officially reached the point in which you'll find yourself sitting in a puddle of your own shit, wondering where everybody went and why they didn't say goodbye. Fuck you.

mincecore *adj* 1. a subgenre of grindcor comparable to goreg with socio-political ly Coined by Agathocles. 2. Another meanlingless genre tag.

(start here)



is a long and interesting one which finds its roots within punk. In the 80's, the UK was full of filthy hippy wannabes that everyone liked (and still likes) to make fun of. There were also crust punks, who later began to collect and combine their short attention spans and angry anarchist statements in short, yet heavy bursts. Thus, the primitive form of grindcore was created. By the 90's, not only has the genre grew in prominence within all of Europe, but it also imported itself into the United States, with pseudo-metalheads everywhere spending hours a day learning how to properly blast beat and stitch Assuck patches on their torn up pairs of cargo shorts.

Particularly in the hellhole that is Southern California, punks with anger management problems took the grindcore formula and (supposedly) stripped it of it's metallic roots, calling this new form of extreme music powerviolence so as to not be associated with those god damn long-haired fucks running around in Repulsion shirts. They did this while maintaining the powerfully violent tradition of including at least one (1) three-minute-plus sludge song in their full-length releases, of course.

Much like how the original first-wave of grind bands from all of Europe oozed its influence into the US, the more "modern" waves

of grind/violence groups from Los Angeles and north of it has infested the Antelope Valley with its influence, with **Snitch** being an example of this. This band has basically broken up over the past few months, with members now fucking around with new projects which may or may not end up the same way. Shit, this interview itself went to hell and back, but it's fine because now it's finished and I'm able to profit off it. Here it is. **Andre** (Snitch's drummer) answers all the questions only I ever asked.

What is the history of Snitch?

Long story short, Jake (Snitch Bassist) and I are hanging out smoking hookah in his garage and he asks if I can drum. I couldn't but we gave it a shot, we add and swap members until a solid line up was built.

The art for your records typically adorn Gore, Hannibal buress, and hentai. What inspires the usage of all this? I'm particularly interested in the story behind the Phlegm split

It's a reflection of how inconsistent we all are/were. But covers were always based on who called dibs to make art, or whoever was even able to make the art. The Phlegm split art was originally Lucoa (Dragon Maid) pressing her tits together, I believe 3 were made? But I didn't make it, it was Julio (Phlegm Drummer) and Julian (Snitch Vocals) made one with an image of a woman that was storing corpses in her fridge or something? It was a few years ago and it was all over Facebook.

You've issued stuff through labels like Ill Faith and Housewife Records, how did these relationships started?

Ill Faith we straight up asked and surprisingly Brandon was more than happy to, for free too, so shout outs to him! Housewife was because Donnie (Snitch Guitar) knows them? In all honesty I have not much of an idea there because I think No Time Records has something to do there as well. Also, shout outs to those filthy mincers, Gorgos and to Chetfuck Records!!

Whatever happened to the 7" version of *Mistakenly Mutilated*, or was that planned release just a rumor?

Dispatch Records wanted to do 7" lathe cuts, but 2 other labels (Ill Faith//Chetfuck) jumped in to help out and I guess they decided that a shit load of tapes was better and cheaper? Honestly I forgot about that! But nonetheless, incredibly happy and grateful so shout outs to Dispatch for being the first record distributor to hit us up first for a change!

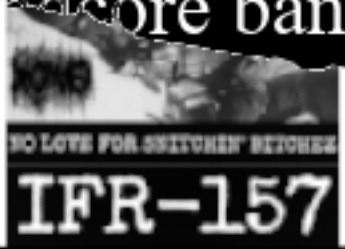
Best/Worst split?

At least from me? The best is the Pomu split. Why? It was so fucking rough, raw, lo-fi and shitty. I remember Jake smoking me out and laying on the floor listening to Fiend high as shit because I'm a lightweight pussy.

The worst? Basically all of them, I can't stand to listen to anything we did. So shitty but for sure Mind Funeral and Phlegm splits were **ASS.**

snitch *noun* 1. a person who informs information regarding crimes in order to gain a lesser punishment.

[illegible]ardcore band from the desert.



Since Snitch is pretty much dead and buried, will the Mind Funeral and Pimp Nasty three-way ever be release?

Not throwing shade, but 2 of the members wanna do it with their new band and were planning to do it without telling the other member and me. Kind of upsetting but we talked it out. No definite answer but here's to wishing that Snitch can at least do that last promised release.

On a similar note, what are you all doing now?

Donnie does his solo acoustic act often, Donnie Danko.
Jake does Boshouyai and another upcoming band that still in the works hehe.
Julian recently joined Boshouyai and Twit
Andres does ratseathlossoms.

So we stay busy at least.

What anime should I watch other than Evangelion?

ANDRES LIST OF FUCKED ANIME

- ANOTHER
- PARASYTE
- GRAVEYARD
- HIGURASHI (WHEN THEY CRY
- SERIAL EXPERIMENTS LAIN
- PERFECT BLUE
- ELFEN LIED
- CORPSE PARTY
- BAKA TO TEST

(that's totally horror yeah...)

Thanks for letting me interview you guys

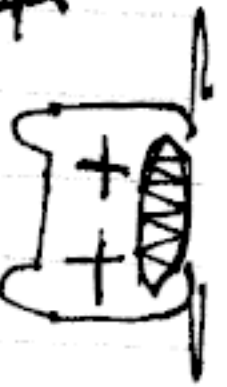
THANK YOU!
-Andres

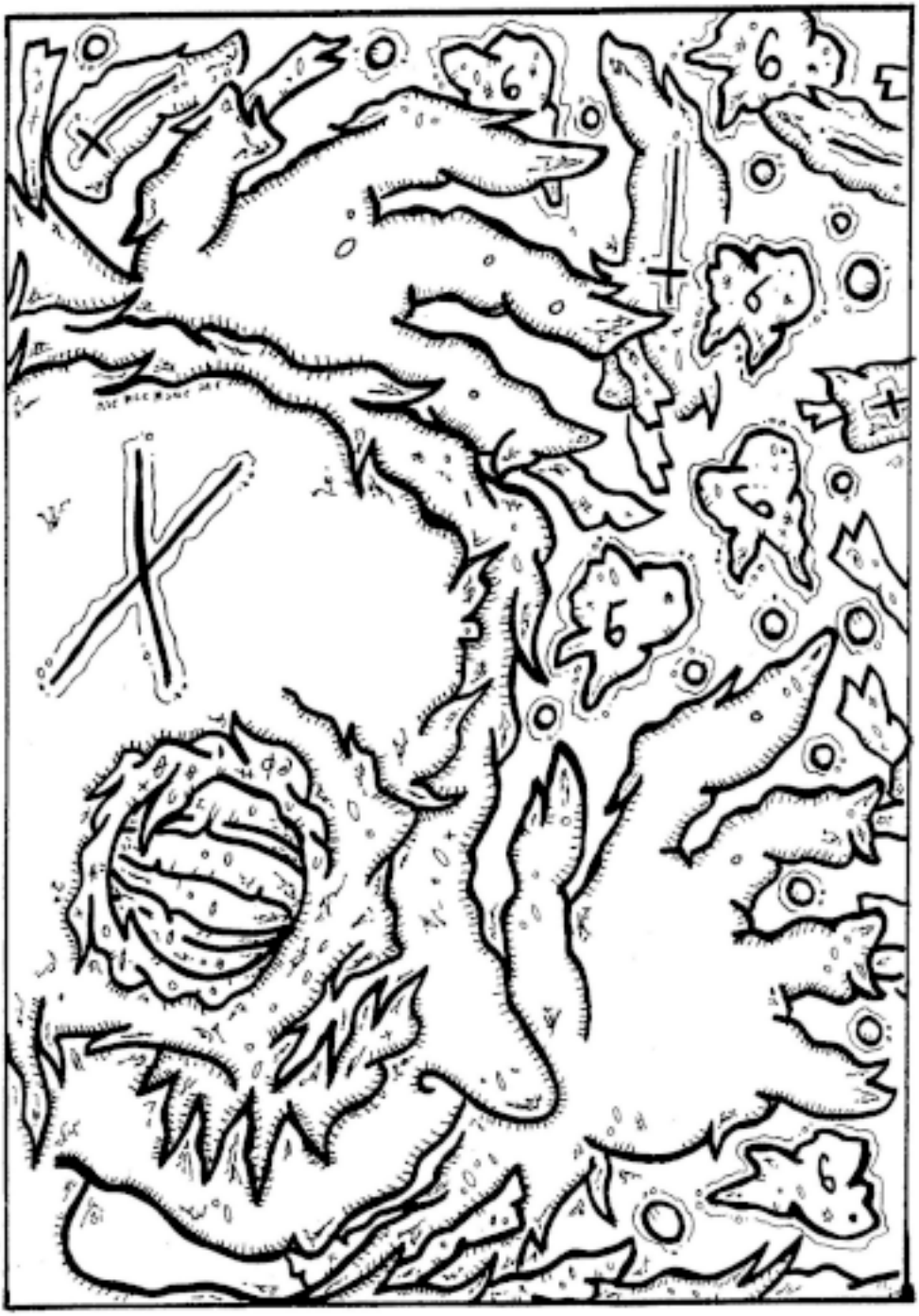
Download their shit here.
avxsnitch.bandcamp.com
Cool snitch picture thing NOT by me, stolen with permisson from their defunct facebook

ABANDONED ZINE NAMES

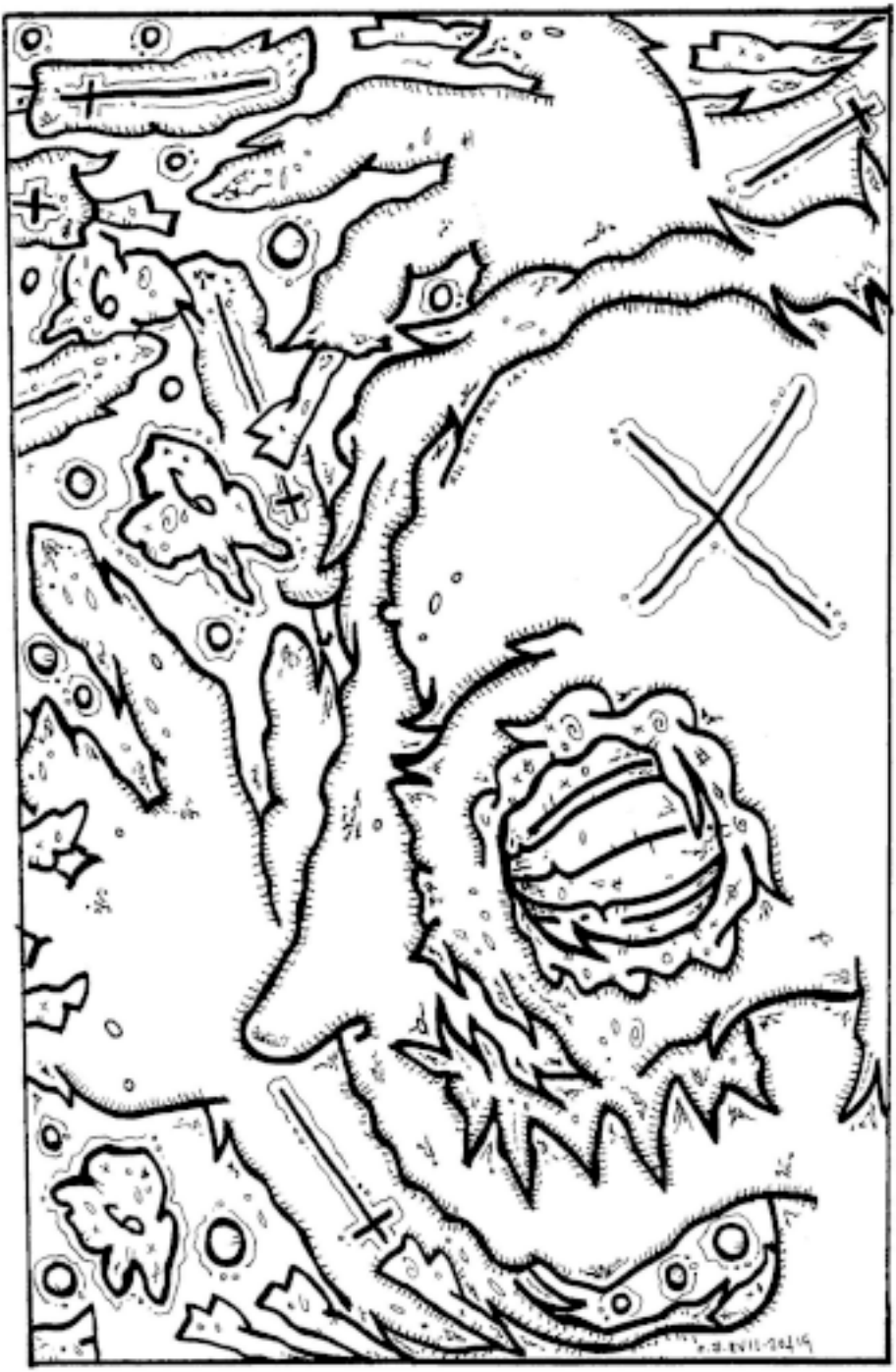
feel free to use any of these, I guess...

- ★FUN WITH A BRICK★ (too try hard)
- ★THREE-LEGGED DOG★ (too sad ;;)
- ★TYPEFACE★ (too weird)
- ★DISPOSABLE MUSIC★ (too shitty)
- ★DEAD TREES STAPLED TOGETHER★ (too meta)
- ★MISANTHROPIC WORLDVIEW★ (too angsty)
- ★THREE SECOND APOCALYPSE★ (too cool)





art by Jason "EViL" Covelli



Instagram @jasonevilcovelli

CHOKE

ON A LAUGH

Crushed!? (an interview)

So it's a late evening within the wee early days of the new year, and I find myself in the usual situation that I call a pastime activity: Awkwardly standing in the back of a crowd amassing within Voodoo Vinyl, waiting for the next band on the bill to set up. The next group that's supposed to play has both an exclamation and question mark in their name, so the first adjective that the mind of a cynic could potentially of produced in relation to this revelation would be "gimmick". Fuck that guy, that's **Crushed!?** he's talking about!

Flailing bodies, passion, extravagant guitar interplay, and a fucked up bass machinehead were all things that shook the audience with a force that night, with the only regrettable aspect being the fact that the crowd was nowhere near as big as the place was typically used to. Crushed!? Are a five-piece from Albuquerque, New Mexico, and so far they've issued out three short LPs (or maybe just three lengthy EPs?), with their latest *Sins of the Father* being released back in August last year through Orange Whip Records. Piercing through their busy schedules (they're already working on a fourth record and another tour for the year), I got to do a quick interview with them, and for that I'd like to give the most sincere of thank-yous to Christina Applegate.

in the rare instance of an accidental crushing, please remain sedate and turn the other way.

safety is when nothing happens, or when nothing happened.

For any newbie readers: When and how did CI? formed?

Adam (guitarist). We formed initially in 2009 when we were in high school. Joel (vocalist) and I are the only original members from our inception, so we've been through a couple forms and styles. We started as a bunch of high school kids playing 2000's pop punk covers and wrote songs about lighthearted topics and occasional political themes, but as we grew up and underwent some lineup changes it brought out more of our serious writing with introspective content or analyses of social problems on a deeper level then "fuck the government." We've been heavily involved in our scene for most of the last 10 years, so we were exposed to the rough behind the scenes of shows and the music industry. These experiences formed us where we aim to be better performers as well as people to work with in general

With your new record *Sins of the Father*, I noticed there was a sense of flow lyrically and a sort of narrative going on. It comes across more as a realization and an attack towards the root causes of the world's misery as oppose to *Giant Robots and Existentialism*. What was the mindset and writing process behind all that?

Jake (other guitarist). Part of it stemmed from trauma, another part stemmed from confidence. I hope that a lot of the themes that stem from *Sins* can reach a lot of people in need - those who grew up in a broken household or those that had issues with a loved one in adolescence. A lot of this record was derived from taking experiences

that are uncomfortable in that time and trying to be honest about it. It's really difficult sometimes to open yourself up and really relive those experiences that you'd rather forget. And regardless of whether you'd do that or not, this EP should serve as a vehicle to explore those feelings in security from disenchantment or alienation.

Your last two releases featured artwork by Wesley Mehust which featured the same robot cowboy character. Does he have some sort of connection to the music, some sort of visualization, or am I just overthinking it all like I usually do?

Joel. I think I saw him on an acid trip once. I see him in my dreams. *(Editor's note. I'll take that as a "yes".)*

How did your relationship start with Orange Whip, and on a similar note, how does CR? fit within the Albuquerque scene?

Adam. The owner of Orange Whip, Jay, contacted us after hearing *Sins of the Father* and wanted to release it on vinyl and work together in March 2018 or so. We were stoked because OWR goals with building the local scene in Albuquerque resonated with ours, and it tied into our work supporting Albuquerque's scene by booking shows and working at venues. We have always been a kinda odd band in Albuquerque, we aren't heavy enough for hardcore shows but are a bit too chaotic for lighter genre shows. It makes some shows kinda weird but we got used to it. If people don't like us, we at least hope we freak them out.

I've overheard that your past January show in Lancaster was your second within the Antelope Valley. How did you find out about this place, and how do you like it enough to come in twice?

Joel. We toured with Post Nothing from Lancaster in the beginning of 2018 and have been friends with them for quite a few years, so after playing the tour kickoff at Liblaw House we wanted to make sure we go back. We liked it so much that we played another show the same night this year.

While on that topic, how did your last tour go? Any particular shows that have stuck out to you?

Nik (bassist). Boise was a lot of fun. We felt really comfortable at that show after getting our set more rehearsed through the tour and the scene there felt refreshing.

remember to keep spare towels and proper eye protection when performing the act of self-trepanation.

a clean home is a happy home.

Greg (drummer). Both shows we played at Voodoo Vinyl and The Britisher were fun, and we got to see some of our friends from Post Nothing, Thrill Touch, and Moonraker. Lancaster was like Albuquerque, so we felt right at home there with the gunshots around the corner from the Britisher.

Wrapping this up, would you like to leave any last shout outs?

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issue three out Autumn 2019
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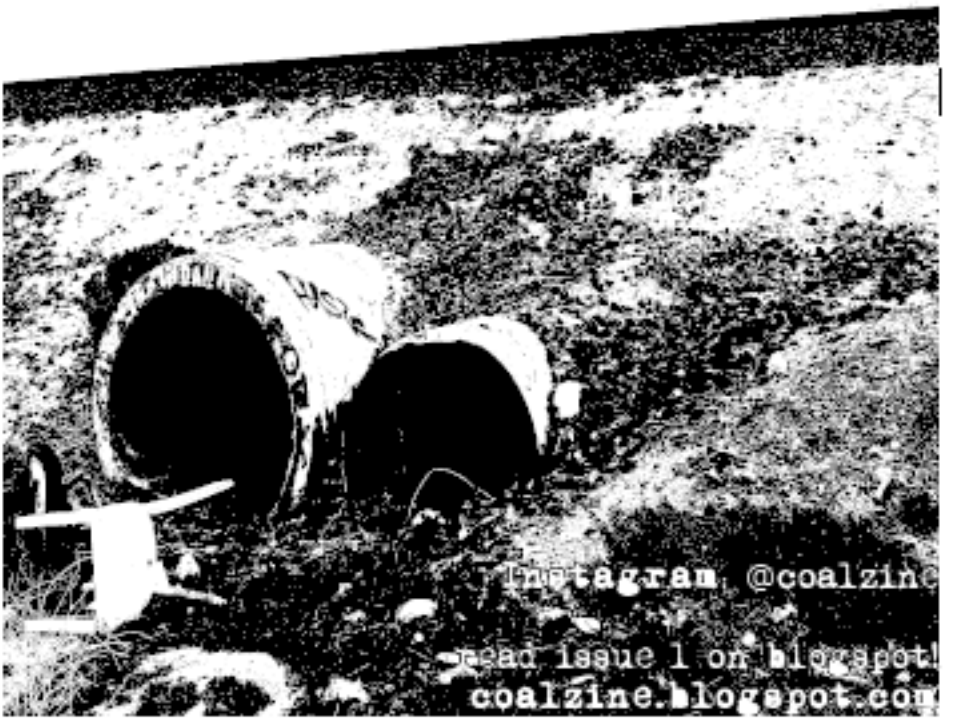


The Downsides

During the night of Voodoo Vinyl's touted-as-last show, the same one where I interviewed In Decline in person, I saw The Downsides perform their set of melancholy emo-ish pop punk. If any of those words mean anything to you, then hopefully the meaning is one to bring joy for I am trying to say that it was a good set. A great set, even. Later on I handed their bassist Cole Patterson a copy of COAL, to which he later told me that his father previously played in a few AVHC bands of yesteryear which where actually mentioned in the issue. Laughs were made, drinks dranked, house burnt, people died. Well, not really, but I had to write something sly and funny for this introduction.

Since that encounter, The Downsides stayed pretty busy repping their hometown. They've toured California twice in support of their debut EP from last autumn, as well as making an appearance on the Twin Peaks Sessions. More recently, the trio's been at work on new material, and I was able to squeeze and interview out of Cole to talk about some of these aforementioned subjects.

You've guys have practically been raised within AVHC, knowing that what bands have you been involved with (directly and indirectly) over the years?

Well growing up I had family in AVHC bands such as Fed Up, Cleveland Steamer, Ripped To Shreds, Werfukt and Blood Stands Still among others. When I was getting old enough to start my own bands I joined a local hardcore punk band at the time Life for a Life we ended up putting out a few eps and records and toured a decent amount for 5-6 years before I quit and moved away for a bit. Dylan (our singer) was in a band back in the day called Sleep Cyclops Sleep that had a lot of local popularity they put out a few EPs and ended up playing all the big local shows/fests at the time with bands like Madball and Dance Gavin Dance. After they broke up some of those guys started another band and Dylan began playing his own solo acoustic blues stuff for years touring with hardcore bands like Post Nothing and Vice and playing with a bunch of people like Kevin Seconds. Malik back in the day played in these bands, Bare Knuckles & Barfight Grande that toured a bit, put out a few EPs and played a bunch of big shows with bands like Betrayal, Hundreth and The Story So Far.

Currently Malik also drums in local stoner metal/ hardcore band Get Greens. I also play drums in local hardcore punk band All Eyez. We respect a lot of the diy ethics and morals of hardcore and would never be opposed to playing/ touring with hardcore or any bands for that matter as long as their not dicks. Haha.

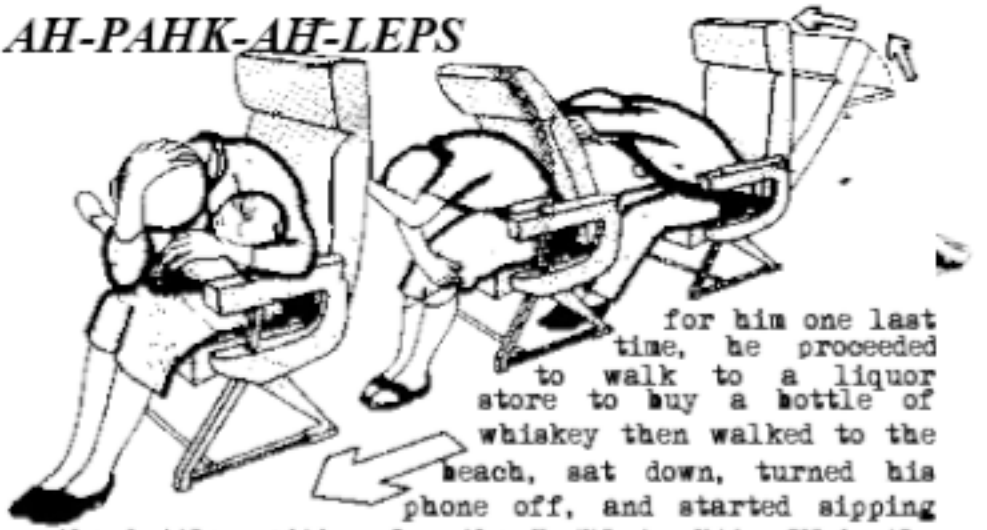
On a similar note, how would you describe the similarities and differences between the scene "then and now"?

For me back then it was a lot more reckless and people were a lot more aggressive. Growing up going to shows at El Dorado, Cedar Center, Mr. Cues and The Vets Hall. Punk rock, ska and hardcore was the for front of local AV music for a long time so I guess that's a big thing that's different where as now it's more melodically driven which is different for me but still very cool. You got a lot of garage/surfy/indie rock sounding bands killing it in the AV getting lots of recognition. It's not my exact cup of tea but I'm all for people doing/playing what they want and being happy. But yeah it's just a lot less aggressive, which there's nothing wrong with at all.

"Bombs" is probably my favorite cut off the EP, lyrically it's probably the best thing to do in a situation like that. What's the story behind the writing of it, anyways?

So before the EP was anything and we were doing pre-production for it and coming up with lyrics my dad heard us jamming "Bombs" for months in my garage and being the singer that he was he started telling us this idea he had for the song. Around the time there was a false missile crisis in Hawaii where a system tripped and set off alarms saying bombs were going to totally wipe out the islands and everyone's phones were receiving that message also. Well there was a news article about a man who got that alert and thinking the world was ending and he was about to die he called his mom told her that he loved her and appreciated all she did

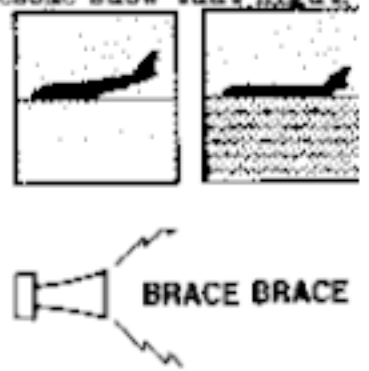
AH-PAHK-AH-LEPS



for him one last time, he proceeded to walk to a liquor store to buy a bottle of whiskey then walked to the beach, sat down, turned his phone off, and started sipping on the bottle waiting for the bombs to drop. Obviously things didn't play out that way but when my pops told us about it and we read about it we knew that had to be the subject of the song. Such a crazy thought, imagine thinking the worlds about to end like just to get drunk and realize it wasn't true? So crazy.

You've had a pretty prolific year so far in terms of shows, as you've already blown through two mini-tours and even experienced a car jacking. Any stories to be told?

Arizona police don't fuck around when it comes to smoking weed in public, haha! Our friend's wife got sort of kidnapped but not really at one of our first shows in Victorville. Kind of a crazy story we could only tell in person haha. Getting jacked in Reno was pretty shitty, we had to drive across the state to San Francisco without a window in the snow. Luckily Dylan ghetto rigged a plastic back windshield and we played an awesome show that night.



On the topic of shows, you have one coming up at the Cedar Center with local acts such as New Character and Slick Shoes, as well as local artists. How was the process like booking all this, has this been planned for a while now?

We actually started booking or trying to the first Annual TDS Summer Show in January hitting up a bunch of bands but a lot of people kind of cool guyed us or weren't down for whatever reasons. We had 2 big bands planned for this year and one pretty much booked but they fell through a few months ago (but I'm working on trying to get them for next year). But after that fell through I tried emailing Slick Shoes thinking it was a long shot but they got back to me pretty quick and said they were down! It was pretty crazy, they actually made things real easy and were cool the whole way through setting stuff up. Hopefully we can make this year a great experience for the people who attend and make next year even bigger and better!

You've been getting some clout I would imagine after doing the "Rooftops" video and that Twin Peak Session, been getting any corporate ass kiss offers or sponsorships?

Na were not on that level by any means haha but we do notice the increase in support we've been getting with all this content we've been creating and it's real cool to see. Love seeing people starting to mosh and sing a long at the shows, nothing beats it. As far as offers or sponsorships nothing really, nothing corporate especially. We've had some merch companies wanting to do exclusive merch with us and we actually did one recently. But we'll see where the rest of the year takes us after we drop this new music!

Give these guys some clout dammit.
thedownsidesca.bandcamp.com
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AMATURE HOUR: THE REVIEWS

For whatever reason, I have the idea that you people may actually care about what I've been listening to for these past few months. Let's humor this idea, shall we?

MUSIC

The Austerity Program - Bible Songs 1

This is probably the heaviest thing these two Albini fanboys have put out since the Terra Nova EP, so naturally it's one of my favorite releases of this year so far. Think Shellac if they wanted to go full-blown doom metal, but with enough no wave-wannabe skronk so as to not turn into a total Godflesh clone. Here's to a *Bible Songs 2.*

Boy Harsher - Careful

Dark and ethereal synth-pop-wave-whatever, not quite as good as the Boy Harsher EP, but close enough.

The Callous Daoboys - DiE on Mars

Snarky and unpredictable sassy mathcore that's not lame, apparently this band has a violest too, but I can hardly tell half the time. Probably being a poser on my part, but fuck it who cares. Some great emo-ish sing-song moments too, like on the (second-to-last) title track.

Encoffinized - Chambers of Deprivation

This band pretty much blew up in my eyes. If you got interviewed in Thrasher magazine, then you've pretty much hit the stares. Fuck it, this is bad ass, corpse-grinding, dick-crushing death metal with a pretty unique drum sound. By that, I mean they fucking turned that shit all the way up in the mix, with heavy reverb to help make any and all posers in the audience turn their backs. Maggot Stomp has only been around for like a couple of months, but they've been getting a shit load of clout that they deserve for putting out physical editions of this shit.

Intercourse - Bum Wine

Basically a sludgier version of the album condensed into like 8 minutes. A great starter for people who've never heard of this band, I'd say

Jeromes Dream - LP

Coming from a guy who preordered this album the first day it was available for some reason, I can safely say that this return was a disappointment. I've heard many a jaded screamo oldhead call this *Presents* 2. False, *Presents* is underrated, it had riffs, sarcastic lyricism and overall awesome production. LP has good instrumentation, but it simply pales in comparison to the band's work in the past. The vocals lack the same energetic-yet-uninterested vibe Presents had as well, instead going for a purely uninterested mood. Perhaps the hype made with the band's previous discography in mind, in particular their early spastic emoviolence stuff, made too high of expectations for this comeback. Eh, fuck it, I'm going to keep my copy anyways.

Kevin and the Bikes - DorkRock 101

So basically some guys decided to record 101 songs about Ed, Edd, n' Eddy with their laptop's shitty built-in microphone as a joke, except they accidently left in a couple of pretty good songs in their as well. The first 3 songs are legitimately catchy noise-punk shit, and they even left in a nice little twinkle number called "Stuck In Purgatory". They're actually putting out a limited-edition abriged CD version of this, it only has 30 of the tracks on this meme behemoth, but since it doesn't have "12345678" I'm going to go out and say it SUCKS.

Not Waving But Drowning - Bright Eyed and Bushy Tailed

The triumphant return of a midwestern 90's metalcore band only I would ever care about. It got good riffs, and their vocalist has a newfound sense of bloodthirst (emphasis of THIRST), hell he even does that same sorta-whiney spokenwordsinging on the B-side like he did on their LP *If It's Too Cute... Set It On Fire*. Only complaint is that neither track is as danceable as "Somewhere Away", but shit, this is still worth getting.

Sectioned - Annihilated

Dope grindcore with brief electronic moments. Pretty cool, though it wears out pretty quickly on you by the end. Nice to get pissed and yell a bunch to.

Transgression - Lost All Light

Transgression is a groove-heavy metalcore band from Kentucky, and this is their second release. I've never checked their first EP but I can say I like this LP. First listen to the first track and you can tell that the vocals are clearly pitchshifted, which gets old by the end of the record. They do, however, remind me of Today Is the Day so it's completely forgivable in my eyes (or ears?).

Wrist me e trazor - Misery Never Forgets

So after their first few EPs, the razor-met-wrist decided to go full-on Eighteen Visions mode with their new album. First track is pretty ass, I won't lie, but it does pick up from their. Some corny lines about rotting hearts and how nothing lasts forever are tossed in for good measure, too. A good album to play to piss off old heads who still use CMHWAK.

Bedtimemagic/Easter Bloodhounds - Turn the Bass Down, You Fucks split 10"

Before there was Lightning Bolt, there was the great godheadSilo, who lacked any fucks to give. Much like their heros, but Bedtimemagic and Easter Bloodhound utilize bass, drums, and lots of distortion to create a wall of fuzz to give you headaches with. A little "mono" stylistically, but the whole split is short enough to not matter.

Bodyache/Car Made of Glass split CS

It seems like Car Made of Glass is trying their hardest to put out some sort of split every other week, which isn't a complaint since they always deliver teh riffz. This time they added an extra layer of amp feedback, and I think synths even? The Bodyache side features lo-fi, percussion less doom shit, with some cool throat-shredding vocals to match.

Launcher/Freakees split 7"

On both bands vinyl debut (not to say both are particularly proud of it), both bands play frenzied oldschoolish LA punk to varying effects. The Freakees side is the clear loser, and I'm not just saying that because they sold out™, rather Launcher simply blows them out of the water. Way sloppier, noisier, plus their vocalist sounds like PsychicPebbles listened to a bunch of hardcore.

VA - Soddid States V.2

Cool screamo compilation from Middle Man Records to help fund for the medical bills to the person who does You Don't Need Maps, which is something I want to talk about for a second. Anyways, it's nice. Screamo as a genre has, admittedly, grown static nowadays, so listening to like 30 bands in a row can get exhausting, but it's still at least cool to have the CD with the handmade packaging. Anyways, their was some controversy over this release on the steaming pile-o'-shit that is Reddit, as some guy accused the label/You Don't Need Maps for using this to pile up money for transitioning surgery. Even if this was true (the bills were actually for a hospital stay as a result of an infection, as I found out), it's still fucking stupid to make a big deal over. The point was made clear. The comp is to help out with medical bills. If surgery really did happen, that would still result in bills.

ZINES

The Adventures of Punk Bird Issues 1-3

Mini-comics about a closet-furry (or, in this case, closet avian) who goes around Florida doing shit, like wonder why he has zero friends or getting kicked out of his house. Favorite is issue 2, and the titular Punk Bird gets pissed drunk and crashes a cop car into a street lamp. The guy who does this also reviews zines on Instagram (@zinesarenotdead), so shout outs to him for talking about COAL #1. (This review was not paid for, I swear on me mum's grave.)

Audio Nasty Issue 1

East coast fanzine dedicated to the heavier side of things, with interviews featuring Filthy Hate, Fetus Eaters, Brundlefly, and Igor Mortis. The dude from Brundlefly called put Ted Nugent and Death in the same sentence when it came to his favorite bands, which is pretty Chad. The Fetus Eaters interview was pretty cool too, mostly since there's a drawing of an angel baby eating the umbilical chord of a demon baby, and vice versa. Shout out to the guys at Deatrukto Muzik (who put this out) for taking like 5 years to mail this to me.

Pocket Thoughts Annual Issue 1

This lil' guy is like the compilation of zines, because it's just a mini-zine in which each page is done by a different artist. Has stuff done by Mr. EViL, Punk Bird, and Sea Green Zines. I really like the poem about robots or something by Sunny D, if only because I like the drawing of the robot in it. To paraphrase Ryan Ewing's page, "Just do it? More like just fuck it!"

Practiced Hatred Issue 6

This was the big one for me, waited over a god damn year for this to come out after I snagged the last issue. Good news is that this is like twice as big. Lots of ads and pictures, and some very long, detailed interviews with modern bands of the powerviolence scene. Even has one with the singer from fucking Infest, and that one taught me a lot about the band that I didn't even knew about. Fuck, that one made me lose a little respect for the dude from Fear of God/Of the Disk/Megawimp, and I'd thought that never happen. Out-of-print already, but maybe if you beg hard enough someone will scan it for you.

The Rock n' Roll Horror Zine Issues 1-3

Basically a photo-copied literary journal for music-themed horror stories. Issue two has a nice one by Ben Fitts about a guy stuck in virtual reality, doomed to live through the lyrics of a goregrind band he thinks about a lot. Check out Fitts other stuff, too, he's pretty prolific and has a number of other zines available.

Slut City Journal Issues 1 - 2

Fantasitc shit, man. Lots and lots of tutorials on stuff like wheatpaste, pirate radio stations, and a very useful article on being a promoter. Even some band interviews and cheap recipes too. This is what all punk fanzines aspires to be.

Snare/Rush Issues 4 - 5

Some cool write-ups and trivia in these ones, such as the shortest tracks ever written, and a cool article on the Buzzing Minds project, which is basically this various artist compilation with harsh noise tracks composed by homeless people. Interesting stuff, especially if your into reading about shit like electronic music festivals.

Social Decay Issue 1

Short four-pager with interviews with Anxious, God Program, and Atonement. The dude who writes this asked good questions, such as the lengthy discussion with God Program about why "female-fronted hardcore" is the most neckbeard tag to exist, and so forth. Worth the $2.

Vice Issue 8

A mini-zine featuring collages and short stories, my favorite being one about a secret government experiment to play god and alter the human brain with sound frequencies.

Viral Disease Issue 1

Review zine on the latest, and oldest, thrash, death, power, etc.-metal albums out there. Even some bad ass art, too. If you look at this (as well as the second issue, which I've yet to obtain) you'll find a (shitty) ad for a (shitty) zine that starts in C and ends with H in the back, as well as nice ones for other metal distros and bands.

The Wonderful Word Wizard Issue 1: MoMo

Not so much a zine, but a short story about a string of mystery murders seemingly connected. Spoiler Alert: big spider. I traded with the guy who wrote this a while back, and word is Issue 2 is going to feature art and other written works by other people. Heard he needs help with contributions, too, so hit him up if you have the time.

MY SURPRISE IS IMMESURABLE

for all of you who have already finished this issue. Then again, it is pretty short. Still, to repeat like a record broken from gratitude, many thanks to you for doing so.

Tonight, as I'm writing this, I just got back from a party. The only person there that I already knew was a coworker, the one who invited me in the first place. The entire time I awkwardly stood around, making small-talk with the temporary "5-minute friends" that I could make during my relativley short stay at this social occasion.

I'm not writing this out of bitterness, or any sad attempt to gain empathy and/or pity out of you as a reader. I'm writing to reiterate a point I made earlier in this issue. If you have anyone who you can call a friend with a sincere, straight-face, then love them. Keep them close if possible, and always treat them with respect. This should be obvious, I know, but I just want to leave a reminder in here as a just-in-case.

I'm not the best with social skills, with only the people whom I am forced to be around the ones I'm able to communicate on a daily basis, whether it be coworkers fellow students, or the guy who just so happens to be standing next to me at a show. Whatever the case may be, I want to again leave in a thank you to all my friends from school, work, the AV scene, and whatever else. Thanks to all who have traded zines and picked up copies of COAL #1 when it first came out. Thank you for reading this issue. Hopefully, the next one won't take half a fucking year to come out, but I guess only time can tell when it comes to that.

-S.O.S.

Fig. 449.—The Permanent Teeth. External View.

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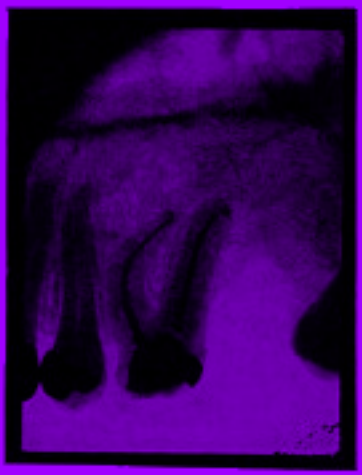

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